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ABSTRACT

As part of an ongoing effort to prepare librarians and media specialists for work in a multi-ethnic society, the School of Library Service at Atlanta University sponsored a conference in April of 1978 on library programs and materials relating to the life styles, cultures, and histories of Native American, African American, Hispanic American, and Asian American peoples. Delivered by the main speakers at the conference, the papers in this collection address attitudes toward Native Americans in contemporary juvenile literature, role stereotyping and Puerto Ricans in New York City Public Schools, Asian American history and culture, and the Black American author in the world of publishing. The transcripts of the addresses are accompanied by a detailed conference program, a schedule of media events, and a brief summary of conference highlights. (JL)

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TRAINING LIBRARY SPECIALISTS IN MULTI-ETHNIC HERITAGE PROGRAMS

Papers Presented at a Conference

Sponsored by

The Atlanta University School of Library Service

April 6-8, 1978

Edited with an Introduction by

Joyce White Mills

School of Library Service
Atlanta University
Atlanta, Georgia 30314
1978

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STATEMENT OF PURPOSE

An interest in and concern for the intellectual and spiritual growth of all children and young adults has propelled librarians, teachers and parents into activities which require attention to materials which have been prepared for these young people. In order to best serve the needs of the Native American, Hispanic American, Afro-American and Asian American youngsters, leaders must formulate ideas and plans for locating, critiquing, disseminating but above all, preserving their cultural heritages through literature appreciation.

Advisory Council. Pictured left to right: Chih Wang, Kenneth Carroll, Keiko Panter, Ella Yates, Joyce Mills, and Sidney Estes. (Not pictured: Josefina Cross and Carmaleta Monteith.)

MULTI-ETHNIC HERITAGE PROGRAMS

Advisory Council

Kenneth D. Carroll, Assistant Professor, School of Library Service

Josefina A. Cross, Spanish-Speaking Program Representative, Atlanta Regional Civil Service Commission

Sidney H. Estes, Assistant Superintendent, Atlanta Public Schools

Carmaleta L. Monteith (Cherokee), Vice Chairperson, Georgia State Commission on Indian Affairs

Keiko Panter, teacher, Carter G. Woodson Elementary

Chih Wang, Librarian, School of Library Service Library

Ella Gaines Yates, Director, Bureau of Libraries, Atlanta Public Library

Joyce White Mills, Assistant Professor, School of Library Service; Director, Multi-Ethnic Heritage Programs

Students from Walter F. George High School with Ms. Merchuria Williams, English teacher and Ms. Ginlin Woo, featured speaker.

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INTRODUCTION

In preparing library/media specialists for work in a multi-ethnic society, the School of Library Service, for the past five years, has offered a course titled Ethnic Materials for Children and Young People. The course offered students an opportunity to understand, to appreciate, and to select both print and non-print materials for children and young adults. To narrow the scope of the course, four ethnic groups were studied: Native Americans, Hispanic Americans, African Americans and Asian Americans.

In 1976, a plan to expand the course in ethnic literature was devised. The School proposed further training of individuals for careers in library and information services to multi-ethnic groups. The activities would concentrate on the library training of specialists in early childhood and juvenile library and information services. These plans were formalized in a proposal written by Mr. Kenneth Carroll with the assistance of Ms. Joyce Mills and was submitted to the Ethnic Heritage Studies Branch of the Division of International Education of the U. S. Office of Education.

The proposal was funded in the amount of $25,213 and Ms. Mills, who had previously taught the course in ethnic literature, was named director of the project. In the fall of 1977 research was begun. Efforts were made to determine the ethnic composition of Atlanta and its environs and to ascertain facts about the specialized library/media services being offered to the children and young adults in the ethnic groups that were identified.

In addition, the conference, "Training Library Specialists in Multi-Ethnic Heritage Programs" was held.

The three-day conference, workshop, media festival attracted people from across the country as well as locally. Participants engaged in dialogue regarding the availability/non-availability of good materials with positive images identifying stereotypes and negative qualities in media and sharing ideas with consultants who were themselves members of the ethnic groups which were being discussed.

Following are the addresses delivered by the main speakers who are considered to be authorities in their individual specialities. The speakers are researchers, authors, editors, and librarians.

OBJECTIVES OF THE CONFERENCE

Joyce White Mills

It is the function of the school and other social institutions to help every child to develop to his fullest intellectual potential and to recognize and assist in the development of the child's positive self-image. The most potent image-makers in today's world are the media and so, it is through the printed word in school books and pleasure reading material, the visual image on the movie or television screen, or the words heard on a cassette or record that will influence the child's intellectual development as well as his or her sense of self.

In an effort to give credence in and worth to the life styles, cultures, and histories through literature of the Native American, Hispanic American, African American, and Asian American, we propose the following objectives of this workshop:

(1) to gain knowledge of the cultural backgrounds of each of the four named ethnic groups;

(2) to understand the ethnic literature for children and young adults as a viable source of the attitudinal change;

(3) to appreciate the historical backgrounds and contributions made by each group in America;

(4) to gain knowledge in locating and acquiring materials which reflect a positive image of the ethnic groups;

(5) to understand how to critique such materials from the standpoint of the group or individual within an ethnic group; and

(6) to understand how to utilize these materials in giving the best possible library service to the community at large for and about the ethnic groups so named.

THE PROGRAM

Thursday — April 6, 1978

8:00- 8:45 A.M. Registration and Morning Refreshments

I. The Native American

9:00-10:45 A.M. General Session

Presiding — Sheila Johnson, *student*
School of Library Service

Welcome — Cleveland L. Dennard, *President*
Atlanta University

Greetings — Virginia Lacy Jones, *Dean*
School of Library Service

Greetings — Ella Gaines Yates, *Director*
Bureau of Libraries, City of Atlanta

Greetings — Dorothy W. Blake, *Coordinator*
Systems Planning, Atlanta Public Schools

Objectives — Joyce White Mills, *Director*
Multi-Ethnic Heritage Programs

Introduction of Speaker — Carmaleta Littlejohn Monteith (Cherokee)

Speaker — Mary Gloyne Byler (Cherokee)
Executive Editor — Association of American Indian Affairs

Question and Answer Period

Announcements

11:00-12:00 noon Activities
Small Group Sessions
Media Festival
Book Autographing/Book Fair

12:00-1:15 P.M. Lunch

II. The Hispanic American

1:30-2:45 P.M. General Session

Presiding, Bernarda Velez-Pineda, *student*, School of Library Service

Introduction of Speaker—Jose M. Fornes, *student*, School of Library Service

Speaker—Irma Garcia, *Lecturer, C.C.E.*, Department of Puerto Rican Studies, Herbert H. Lehman College of the City University of New York

Question and Answer Period

Announcements

3:00-4:00 Activities
Small Group Sessions
Media Festival
Book Autographing/Book Fair

4:00-5:00 Japanese Kite Flying (weather permitting)

Friday – April 7, 1978

III. The Asian American

8:00-9:00 Morning refreshments

9:00-10:45 General Session

Presiding—Ronald Shelton, *student*, School of Library Service

Introduction of Speaker—Keiko Panter, *author and teacher*

Speaker—Ginlin Woo, *Coordinator*, Asian American Resource Center, Basement Workshop

Question and Answer Period

Announcements

11:00-12:00 Activities
Small Group Sessions
Media Festival
Book Autographing/Book Fair

12:00-1:15 Lunch

IV. The African American

1:30-2:45 P.M. General Session

Presiding—William Welburn, *student*, School of Library Service

Special Guest—Lark Ruffin, Teen Actress, *Roll of Thunder, Hear My Cry*

Introduction of Speaker—Nancy Woodson, *Librarian*, Uncle Remus Branch, Atlanta Public Library

Speaker—Walter Dean Myers, *author and editor*

Question and Answer Period

Announcements

3:00-4:00 Activities
Small Group Sessions
Media Festival
Book Autographing/Book Fair

4:00-5:00 African Drumming

Saturday – April 8, 1978

V. Summary Session

9:30-12:00 General Session

Presiding—Diane Simmons, *student*, School of Library Service

Greetings—Glenn Dowell, *Assistant Director*, International Affairs Office, City of Atlanta

Introduction of Speaker—David Searcy, *Librarian*, Ann Wallace Branch, Atlanta Public Library

Speaker—Bertha Phillips, *Zone III, Coordinator*, Atlanta Public Library

Announcements

Door Prizes—Mary Sloan

Grand Prize Drawing—Sidney Estes, *Assistant Superintendent*, Atlanta Public Schools

Closing Remarks—Joyce White Mills, *Director*, Multi-Ethnic Heritage Programs

Small Group Sessions

WH — Wright Hall

CH — Clement Hall

TA — Trevor Arnett Library

THE NATIVE AMERICAN

Thursday — 11:00-12:00

Room Number

1. "Comparative Myths and Creation Tales" — CH302
   Presenter: Barbara Hempleman
   Recorder: Buddhwanti S. Mashi

2. "Eastern Cherokees and the Effects of Tourism on the Culture" — WH207
   Presenter: Lloyd Arneach (Cherokee)

3. "The Image of Native Americans as Portrayed in Picture Books" — CH304
   Presenter: Lynne Cohen

4. "The Twentieth Century Native American" — TA121
   Presenter: Carmaleta L. Monteith (Cherokee)
   Recorder: Mason Harrison

5. "The Transition of the American Indian" — CH207
   Presenter: Levi Walker (Ottawa-Chippewa)
   (Chief Noc-a-Homa of the Atlanta Braves)

6. "Using Readability Scales with Ethnic Literature" — WH102
   Presenter: Charles Davis, Atlanta University

THE HISPANIC AMERICAN

Thursday — 3:00-4:00

7. "Bilingual Education in Atlanta Public Schools" — WH206
   Presenter: Joanne Lincoln

8: "Bookmobile and Other Library Services to the Spanish-Speaking" — WH102
   Presenter: Fannie Simmons

9. "The American Portrayal of the Spanish in Young Adult Literature" — CH207
   Presenter: Marilyn Garcia

10. "The Parent, the Child and Spanish Materials" — WH204
    Presenter: Sarah Loredo

THE ASIAN AMERICAN

Friday — 11:00-12:00

Room Number

11. "Asian American History and Culture" — CH207
    Presenter: Keiko Panter
    Recorder: Sylvia Harris

12. "Chinese American Institute Activities" and "A Birdseye View of Chinese History and Culture" — CH30A
    Presenters: W. S. Wu and Chih Wang
    Recorder: Peggy Webb

13. "The East Indian Child Growing Up in the U.S." — WH304
    Presenter: Ranjit Singh

14. "The Japanese Novel: A Close Look at 'The Sailor Who Fell From Grace With the Sea' by Yukio Mishima" — WH207
    Presenter: Eugene Hollohan
    Recorder: Mason Harrison

15. "Simulation Activities: An Experiment in New Cultures" — WH102
    Presenter: Jean Ashe

THE AFRICAN AMERICAN

Friday — 3:00-4:00

16. "Afro-American Young Adult Fiction" — CH302
    Presenter: Jean Bailey

17. "Black Creative Arts in the U.S. and the Islands" — WH207
    Presenter: Alan Jones

18. "Black Genealogy in Junior High: A Plan" — WH102
    Presenter: Gloria Mims

19. "Black Poetry and Haiku" — CH304
    Presenter: Debbie Wood
    Recorder: Judith Wood

20. "Storytelling: The Technique and the Art" — CH207
    Presenter: Bertha Phillips

MEDIA FESTIVAL

The following materials were used in the multi-ethnic heritage workshop media festival. This sheet consists of a schedule of showings of films and other media in the Native American, Hispanic American, Asian American and African American categories. The Thursday Film showings were duplicated on Friday.

Schedule

Thursday and Friday, April 6 & 7 — Dean Sage Auditorium

Hour	Films
11:00-12:15	*The North American Indian,* narrated by Marlon Brando. Part I. "Treaties Made and Broken" Part II. "'How the West Was Won" Part III. "The Reservation" Contemporary/McGraw. 67 mins. $975.00.
12:30-1:00	*Geronimo Jones* Learning Corporation of America. 30 mins. $355.00. "Geronimo Jones is a young Indian boy living on a Papago reservation in Arizona and searching for his own identity in American society."
2:45-3:15	*Little Pig* Learning Corporation of America. 28 mins. $355.00. "A young Chinese girl, recently orphaned and responsible for her brother, comes to stay with unknown relatives in Hong Kong. Precious Jade arrives at her aunt's home with her infant brother, 'Little Pig' — a nickname given him because of the belief that an ugly name wards off evil spirits."
3:15-3:45	*My Father Sun-Sun Johnson* Learning Corporation of America. 30 mins. $355.00. "In this contemporary story set on the island of Jamaica, an adolescent boy passes through a series of family upheavals which give him deeper awareness of people's emotional needs and of the conflicts within adult value systems."
3:45-4:15	*Luke Was There* Learning Corporation of America. 33 mins. $365.00. "A boy without a father, and fearful that people once gone will never return, learns to sustain a temporary loss. Julius acts withdrawn until a perceptive black counselor named Luke, who is honest and at ease with the kids, wins him over."

Other items which will be on view:

Records and Cassettes

The Many Sides of Black Music. Curriculum guide to black music appreciation by Dr. Florence Robinson of Clark College. Sponsored by The Carnation Company/Motown Records, the kit contains 5 long-playing records, teacher's guide and poster. Order singly at $1.50 each. Check to: "The Many Sides of Black Music" P. O. Box 1036, South Holland, Illinois 60473.

Pearl Primus' Africa in Story, Legend, Song and Thought. 3 cassettes in kit; 1 lesson sheet. Miller Brody Productions. $23.00. "Ganvie" will be played.

Uncle Remus Stories as Told by Morris Mitchell, Volume I. 1 33⅓ rpm LP. #POS 1028. Pathways of Sound. $5.95.

Sound Filmstrips and Slides

Project for Cross Cultural Understanding: The Chinese Americans. The Association of Chinese Teachers (San Francisco).

1. My Friend, Roland Chan
2. Julie's Report
3. Getting to Know Carol Low

. . . With Pride to Progress; The Minority Child . . . Parents' Magazine Family Life sound and color filmstrips. Four kits: *The Black Child; The Puerto Rican Child; The Chicano Child; The Indian Child.* Each kit contains: 5 filmstrips, 1 record or 3 cassettes, 5 audio script booklets, 1 discussion guide.

The Creative Heritage of Africa: An Introduction to African Art. Encyclopedia Britannica Educational Corporation/Museum of African Art (D.C.). Kit contains 58 35mm color slides, recorded lecture, 8 bulletin board display cards, teacher's guide.

Study Prints

Concepts and Values 40. Harcourt, Brace and World, Inc./Center for the Study of Instruction. (San Francisco). 40 large, full color study prints showing children of various ethnic groups and other photographs which might be used in social science projects. Teacher's guide included.

THE NATIVE AMERICAN

"An Examination of Attitudes Toward Native Americans As Reflected in Contemporary Juvenile Literature."

By Mary Gloyne Byler (Cherokee)

Introduction of the speaker by Carmaleta Littlejohn Monteith (Cherokee).

I am doubly pleased to be here this morning not only because of the nature of this conference but also to be able to present the speaker. As everyone knows, this is a small world. The speaker and I grew up together in western North Carolina and our families still live next door to each other. She now lives in New York and I make my home here in Atlanta. So, you can imagine what sort of homecoming session we are having today.

Our speaker is a distinguished member of the Eastern band of the Cherokee Indians of North Carolina. She attended Cherokee Indian School, Swain County High School, and was graduated from the University of Oklahoma. Her employment has included Time, Incorporated and American Heritage Publishing Company. For the past ten years, she has worked for the Association of American Indian Affairs, a non-profit, citizen-supported social welfare organization where she has been Director of Public Education and is currently Executive Editor of the three bulletins published by the Association. She also serves on the advisory board of the Council on Interracial Books for Children and works with other organizations interested in combating racism and sexism.

It is my privilege to present Mary Lou Gloyne Byler.

MS. BYLER: Thank you Carmalita.

Before I start, I would like to say that it is not often that I am in an audience where there are two people that I carried around on my hip when they were babies. That is my nephew, Lloyd Arneach, back there and Carmalita. So, it makes me triply glad to be here.

Before I go into talking about stereotypes, I would just like to make some general observations. The country, now, seems to be in what we are calling an Indian Affairs Backlash situation. Politically, ideologically, there had been an expansion toward the so-called liberal side, now there is a contradiction, a pulling back and those of us who have been criticizing children's books for perpetuating and inculcating racial stereotypes are being attacked now for advocating the suppression of freedom of speech. Of course, it is not unexpected because the establishment always protects itself—it's own basic interests. But, I want to assure everybody that we are going to continue our criticism and keep pushing until we get fair representation. We are making some progress.

Now, the stereotypes. The American public has been presented and has accepted as fact inaccurate information about Native Americans. As you may know, we are in a state of flux now about what we are to be called—American Indians or Native Americans. I try to use Native Americans as much as I can although I tend to flip back and forth. So, if I flip back and forth, I hope you will forgive me.

The information about Native Americans has been mainly about a myth. From this information, a certain set of definitions and ideas about Indians have developed and these oversimplified and fixed images have become the stereotypes that American Indians labor under today. Stereotypes, of course, can be positive and negative.

The negative stereotypes—the general ones, I think today, for Native Americans are that we are unemotional, stoic; we show no emotion and have no sense of humor. Two, that we cannot speak good English and in our own languages, only speak in gutterals and grunts. Three, that we are drunken and live off government handouts because we are too lazy to work. Four, that we all wear feathers and buckskins. Five, that we are savages and, if left to our own devices, would still go around spending our time killing innocent white women and children. Six, that we are intellectually inferior, do not do well in school and have trouble thinking in abstract terms. The seventh, which refutes all of these, is that the real Indians do not exist anymore.

Positive stereotypes are that we are artistic and creative, that every Indian is an artist; and that we are very proud. Some of us are, but a lot of us are not because of the oppressed situation in which we have been raised; That we live in complete harmony with nature; We can move through the forest without bending a twig or disturbing a bird; That we are rich and own an awful lot of land; That we are strong and brave and courageous.

One thing that can be said about stereotypes is that they may or may not be true, or that they may contain a grain of truth.

One of the more damaging ones, I feel, is that negative stereotypes may be internalized so that the Indian people, themselves, believe them and begin acting them out. It becomes a self-fulfilling prophecy. They "buy" the image of what they are supposed to be. A real social consequence is attached to these stereotypes because we are considered second class citizens; we are educated in our schools to be second class citizens of the United

States instead of first class citizens of our own communities. It contributes, certainly, to the conditions of poverty because of the discrimination in hiring and this gets back to inferior education because teachers do not expect as much of the Indian children as they do of the "white" children. Some people even see us as not quite full human beings and speak of us in our own presence often as "they" as if we are not there.

One very directly related consequence of this stereotyped thinking is that social workers working with Indian children and families across the nation think that Indian parents, just because they are Indians, are bad parents and that they have got to get those kids out of that horrible situation. The result is that one out of every four Indian children across the nation is not with its own family. Often children are taken away because they have been left with a grandmother or an aunt for a while and social workers see that as neglect. They consider Indian reservations as unfit places for children to live. There is a bill now in Congress called the National Indian Child Welfare Act which we hope will be passed to protect our children. Social workers, themselves, are now beginning to sensitize themselves to Indian cultural practices; extended family practices. They are accepting the fact that grandparents are often very active in raising their grandchildren and that there is nothing wrong with this.

America has been conceived as the land of diversity. We have many different peoples here and yet, that diversity has basically been ignored in all of the history books and in text books, and even in the fictional books we have been fed since about the seventeenth century to the present. We pay lip service to it (although *we* do not; the writers do and publishers do) but, otherwise, it is ignored. The fact that the history of a society whose hallmark, whose pride, whose distinctive attribute has been its racial, cultural, linguistic, and religious pluralism, the fact that that history has been written, for the most part, from an Anglo-American point-of-view, presents a great paradox.

The very words that are used to express a thought give it shape and direction and add a symbolic substance to it, and the words that are used, even today, in the textbooks, the history books, and the fictional books have evolved from a culture of conquest and they have been created for the purposes of the conquest rather than for the purposes of knowledge. This is practicing a form of deception and this deception of the multitudes is necessary to sustain power. This is to keep people in power; but, it ultimately leads to self-deception so that people think that they have got it all, whatever "it" is, when they are losing it fast.

Our schools, textbooks, everything, are based on some kind of white community. That is the projected norm. Children grow up—everything, practically, around them is "white"—television, textbooks, movies. They see "white" everywhere. The Bible--God is white, the angels are white. Almost everything children read—the fairy tales, Cinderella is white, everybody is white. "Black" becomes to be bad. Anything other than white is different; so that that has been set as another norm. They do not consider that any other thing is *normal.*

The truth is that the white community, itself, is not a community at all but that it is a variety of subcommunities and anyone with a good eye for color, even in the white communities, can see a wide range of differences in skin color—if that is important. But, it has come to *be* important because skin color in this country has become a norm to which everybody reacts. One study discovered that if a group of people are talking and if another person walks into the room and it is a white person, the first thing the people notice is whether it is a man or a woman or a boy or a girl; then, they see—blue eyes, whatever, how the person is dressed. But if a person who is not "white" walks in, the first thing the people notice is the skin color. And that sets up things in their heads right away. They may not even be aware of it, that is the sad part. The children, of course, are innocent, and it is just monstrous to think that they have this laid on them—any child, anywhere.

The United States is made up of sub-cultures—we are all being called sub-cultures, everybody is "ethnic" now. That's the big thing. Italians, Jews, Irish, Polish, or whatever, the fact that they have that descent and that background makes their perceptions and their reactions different. But they are all included in the "white" category. The concept of race adds a different dimension to the rigors of life for those of us who are classified as being a different "race". That is a term that has fallen into disrepute; but it is still used. It places us outside of the "acceptable" idea of what America is and what America stands for, which in big capital letters, would be freedom, equality, justice and equal opportunity for all. We know that is not true.

The question is do we accept the myths of our past as provided for us by others rather than the reality of our own experience and our own past and the things that our ancestors have gone through? This is what we have to combat and you, as librarians, are now becoming much more involved in trying to offset the damages or the biases and the other things that we see in children's books and in books that children are given in schools.

Some of the textbooks are now beginning to include other "peoples". But someone did a survey and found that these "others" are often shown in menial positions. One of the books studied has a teacher discussing Puerto Rican people with the children and saying, "Oh well, they are just like we are. They are absolutely no different than we are." You know, people *are* different and when children are taught that everybody in the world is just exactly like they are; then, they begin to perceive difference as being bad. "Different" becomes a moral

judgment. We have to offset this, somehow. It's going to be a long battle.

One of the things, I guess, that really has made me grit my teeth is that every time I start reading a book about American Indians, it says that they did not invent the wheel. You know, we *had* the wheel but, we did not have anything to hitch to it, and we were too civilized to hitch our men and women up to it and make them pull it as some people would do. So, the wheel has come to mean that we just did not have it. The fact is that the Northern and Western Europeans did not come up with one of the basic discoveries by which "civilization" is measured today—the domestication of plants and animals, the wheel, the use of metals, the arch, the calendar, writing, the number system, the alphabet, paper, gun powder, the compass—I've made this list intentionally—printing. Not one of these was invented by the Northern and Western Europeans although they were used and further developed by them. But, you sure do not get that message in any books that you read.

History texts—they are improving, I think; but, very slowly. However, they have to come to include all Americans. Children need to learn that different people are not to be measured in terms of better or worse, good or bad, but that different groups are unique and special and important and deserve respect. A lot of people believe that—roughly—after the Civil War, American Indians—Native Americans—just sort of fade out of the history books so that there are none of them left. And if they think of them at all, they think of them in the Hollywood image with the feathers; all the same.

There are, today, so many different kinds of Indian communities that people cannot believe it when I say that there are still 250 different languages spoken. At the end of the Fifteenth Century there were more than 300, and one scholar has catalogued as many as 2,000 languages that were spoken in earlier times here. So, by and large, we are not all one big monolithic group, speaking one language, having one culture, and living all in the same way.

The 1970 Census reported a total of 827,108 American Indians living in the United States. That was in 1970. In 1500, it was estimated that there were 840,000 of us; so, we're not back up to that, yet. But, we're getting there. There are 267 reservations. In size, some of them are two acres, others from six to 7,000 acres and one has 100,000 acres—the Navajo reservation. The land total acreage that the Indians own is a little over 51,000,000 acres—that is today as opposed to the whole country 300 years ago. The annual per capita income is estimated to be about $1,520 a year.

As you know, the Cherokees have a long history in Georgia. In 1829, the Georgia Legislature passed law that confiscated all the Cherokee lands to be distributed to white people, abolished all the authority of the Cherokee government, and declared all their laws null and void. It even prohibited all gatherings of Cherokee people, including religious meetings; and refused the right of any Cherokee to testify in court against any white man and specifically prohibited any Cherokee to dig gold on his own land.

At that time, the Cherokee Nation had a constitution, the bicameral legislature, a bilingual newspaper and thanks to Sequoya's alphabet, about 90% of the Nation was literate within three years. There were roughly 13,000 people and a census in 1826 shows that they had quite a vast holding of cattle, horses, pigs, etc. They were pretty well off. But then they were marched off to Oklahoma—some of them—in the 1830's. Descendants of those who escaped from the Army troops are the Cherokees now living in North Carolina.

Children's books about American Indians comprise one of the most viscious tools for fostering stereotypes than anything else I can think of. There are very few books that are acceptable. There are more than there used to be, but for some reason, writers feel that it is okay to write children's books about bloody battle scenes with all the gory details for an eight-year-old child as long as it is Indians killing whites or whites killing Indians. They do not ordinarily use this theme in children's literature about other groups.

In judging children's books, you should look at the pictures—look at the pictures and see if they look like real people. Is the Indian subject in the book a real person, does the person have a name, a tribe, what is the time period? Children are confused by books. When I go to speak to a third grade, for example, they expect me to come in "drumming and singing", as one child said, and wearing feathers. The fact that I just walk in wearing ordinary clothes is unacceptable to them, at first.

Illustrations should relate to the story; they should be specific and authentic.

The subject matter of the book should be treated with respect. A number of books ridicule Indian customs—a lot of it innocently; but, nevertheless, people should be sensitized to this sort of thing. A lot of the books inadvertently compare Indian and white religions without being very obvious about it. This is a little hard to pick up. But, if you have peace pipes and Indian ceremonials presented in children's books, unless they are written by a very sensitive Indian, generally, you can just assume that it is going to be a stereotypic presentation and unauthentic.

The tone is quite often patronizing. Many children's books imply that we are not capable of solving our own problems. For example, there is a very popular book called, *Something for the Medicine Man* about a Cherokee child named Cindy and it is a charming little book; but, in a way, it implies that the white people are the only ones who care about old people. There is another book entitled *The Pink Puppy* in which an Indian child's mother dies and the white teacher is the one who

copes with the problem because she takes the problem to the father and gets him to face up to it. The father has been keeping the child home from school to keep him company, which suggests that he is selfish. Of course, the author does not say that; but, that is what comes across. Then, there is a funeral scene where the grandmother is saying to the child. "Don't cry. It is the old Cherokee way not to cry." So, Cindy is not crying and the teacher comes in and says, "Cry. It will do you good." So, Cindy cries. Cindy does not want her grandmother to touch her but the teacher hugs her and she likes it. These are very subtle things; but, that is putting down the grandmother. The truth is that Cherokees are very emotional. If the author had been to many funerals, she would have discovered that. Traditionally, there is a wake—an overnight wake and people come and sing hymns and eat at midnight. The author would have the child to believe that the people are happy and here her mother is dead. Well, no Cherokee child would ever make that misperception because they are taken to wakes from the time they are infants and they know that they are sad occasions.

A lot of books argue as to whether Indians are human or not. As though, well gee, just give them time, they will straighten out and be real fine citizens. Just give them a chance; they are *really* okay. Well, humanity is something that you cannot argue about.

In some books, you find the noble "redman" situation where everybody is so noble that they are sickening. And then, you have the barbaric, savage Indian coming in and killing everybody in sight for no apparent reason. He just likes to kill!

There are many Indian cultures and to just lump everybody into one bag is doing a disservice and creating further misapprehensions of what Indians are and/or are not.

Some of the books that have been written recently counter some of the negative stereotypes. I can't really say don't get them; but, I do object to the fact that when writers present a situation that is sympathetic to the Indian, they tend to make the white man so bad. Nobody could like them, and they are usually very ugly. Ugly is not evil. However, these characters are *not* good, clean-cut Americans, that is the message. You cannot counteract a stereotype, or you should not, with another stereotype.

Scalping is another thing that really disturbs me. Practically every Indian in children's books goes around scalping and scalping and scalping. The fact is that there wasn't that much scalping prior to the arrival of Europeans. The research that I have done indicates that there was scalping in some areas. It was a ritualistic thing, but, it was done. It only became a problem when the Dutch placed a bounty on scalps and paid people to bring them in. Later, the French did the same thing, and the English; but, the French and English did not care whose scalp it was. It did not have to be an Indian's. It became a way to supplement the family income. A lot of white people took scalps. It was not just Indians. But we never read about that.

The concept of land ownership has been greatly misunderstood and over-simplified. We are lead to believe that Indians believed that one cannot own the land just as one cannot own the sky and the water. Indians owned land. They had a concept of land ownership. There were boundaries within which people lived and worked and moved. They did not just wander around as we have been led to believe. Anyhow, those people coming all the way from England had some nerve coming over here calling *us* nomadic! Nobody's more nomadic than the American people, as you know.

We do not like to be portrayed as pitiful either. Some of the children's books make us seem very submissive and quiet and just sort of being dumped on and then we fold our tents and fade away over the horizon and that's the end of the Indians.

I feel that the struggle of any group of people to maintain themselves and maintain their cultures and identity is a fit subject to be written about and is a fit subject to be taught in our schools. Such struggles are part of the history of this country.

The last point that I am going to make about stereotyping is the comparison of Indians to animals. Somebody is "sly like a fox"; but, that is usually a white man because Indians are "sneaking like weasels" or they are "linking around like dogs." One book says "they ate like hungry dogs." This particular book is about contemporary American Indian life. How is an Indian child going to feel reading that, and how is a white child going to feel? I do have some materials I want to show you. This is a copy of *The Weewish Tree.* Some of you might already have it. It is a magazine for children. It is published by the American Indian Historical Society, 1451 Masonic Avenue, San Francisco. Here's another book by Donnarae McCann and Gloria Woodworth of which you may be aware. It is called *Cultural Conformity in Books for Children: Further Readings on Racism* and is published by Scarecrow Press. Part III has a section on handling of racist materials and it is a very useful section. A number of booklets that are available from the Superintendent of Documents through the Bureau of Indian affairs are listed. The Council on Interracial Books for Children has a lot of material. You can write for their catalog. They are at 1841 Broadway, New York, N. Y. 10013. They also publish a *Bulletin* that has book reviews by members of the group about which the book is written. The Bureau of Indian Affairs has *The American Indian in Film.* It is quite a good list. It is annotated. It does not have grade level, though.

Thank you. I want to thank Joyce Mills, especially, for inviting me to be here.

QUESTION AND ANSWER PERIOD

QUESTION: One thing I have a problem with is understanding how you are supposed to deal with the concept of differences by saying that people have their differences; but, they are all equal when it comes to things like interrelationships and intermarriage. How important is it to keep people separate? To me, it is a very confusing issue. How important is it to enforce ideals on our children about their culture?

MS. BYLER: Oh, I see what you are saying. Make it a separatist thing?

RESPONSE: Yes.

MS. BYLER: Well, I think that, first of all, what are we forcing on them if we do not do that? We are forcing on them the denial of their own heritage and trying to mold somebody into some big mainstream which really does not exist. I think that the first thing that a child should learn is respect for another person. It does not matter who that person is. And respect for differences. But, I do not think it necessarily means separatism.

And intermarriage is nobody's business except those two people as far as I am concerned. That is up to two people and if children respect all other people; then, I do not see that that is a problem.

I am not saying we want to withdraw and just be totally Indian and hate the whites. I am not saying that at all. I am saying that respect for an individual is the first thing that a child should learn. It does not matter who that person is or what they do.

You know, we get a lot of job put-downs in books. Everybody has to be a professor or space scientist so that people who are in the so-called "menial" position are looked on as inferior just because they have those positions. I hate that about the books and about society, in general. It puts down people for doing what they do and, yet, they are necessary jobs. I do not think that there is any norm that exists in this country that you can teach children. I know you are not happy with my answer; but, it is a very difficult question.

QUESTION: What is your opinion of *Cherokee Woman?* It is a juvenile novel. It was in my school library when I took the position of media specialist. It is the only Indian book or anything about the Native American in fiction there.

MS. BYLER: I will have to look that up. I have read one recently called *Longman's Song* that is set in the past. It has a lot to do with Cherokee tradition, medicine men, and practices and so on. It is a good book that I feel demonstrates the difficulty of making straight anthropological information interesting enough to read. You know, simple enough so that children can understand it. I did not understand some of it myself. I will have to go back and do some reading.

QUESTION: I want to know what we as librarians can do in regard to a discussion on picture books. There are no positive picture books and the best thing that I can do is take about $300 worth of material and burn it because it all perpetuates the stereotypes that you are talking about and it is really hard also to talk about the media stereotypes the children get because you can turn on any channel on that television any time of the day and you can see cowboys and Indians. They will turn that on and they will watch that; even a small child is going to incorporate that image.

MS. BYLER: Well, you do get into the problem of censorship (which is a very touchy problem) if you do take them out. The only thing that I could think to do is put them on the back shelves. I think the thing is to try to replace them slowly with better books. It is hard to find those, even, as you well know, and librarians really are in a bind in a sense because, whatever your feelings, there are certain things that you can do and that you cannot do in a library.

It has been suggested that librarians tell children that books they are checking out are racist or sexist. It would be possible, I suppose; but the library I use is often crowded and the person in front of me may have six books, the one behind me, eight. The person checking out the books wouldn't have time to look at each book and say "look, this one's good, this one's bad," and who tells them which is which?

QUESTION: Could you speak specifically about the posture of Native Americans and Native American women—Indian women in children's books? Has it been changed historically and has it been affected by the Equal Rights Amendment?

MS. BYLER: Well, you know the term, squaw, is really—some people do not know yet that that is a derogatory term, which blows my mind; but that is true. Sometimes when I mention this, they say, "Gee. I did not know that. I just thought it meant woman." Well, those of us living in Indian country know that it does not just mean woman. It is a slur and it is an insult. Derogatory terms are some of the things that the books perpetuate. If you talk of the baby as a "papoose", that is not a baby anymore. It becomes something else. If a man is a brave, it means he is something—but, not a man. Just say man, woman, child. The image of the woman does not really surface much in children's books. I would say on the whole, though, that the image of Indian women is of docile ladies who walk behind their husbands three or four steps. In relation to that, a friend of mine once said, "You know, if grandma were walking behind grandpa, you can be damned sure she was telling him where to go."

THE HISPANIC AMERICAN

"Damaging Stereotypical Roles Forced on Puerto Rican Children in the New York City Public School System"

By Irma J. Garcia

Ms. GARCIA:

Since the United States invaded Puerto Rico on July 25, 1898, it has continuously portrayed Puerto Ricans as inferior, uncivilized, passive people, and themselves as the benevolent patriarchs. This is evident in the proclamation General Miles (who was very active in the genocide of Native Americans in the late 1880's) read to the people in Puerto Rico. Part of it is as follows:

"In the prosecution of the war against the Kingdom of Spain, the people of the United States in the cause of liberty, justice and humanity, its military forces have come to occupy the Island of Porto Rico. They come bearing the banner of freedom, inspired by noble purpose to seek the enemies of our country and yours . . . They bring you the fostering arm of a nation of free people, whose greatest power is in justice and humanity to all those living within its fold . . . We have come to bring you protection, not only to yourselves but to your property, to promote your prosperity and to bestow upon you the immunities and blessings of the liberal institutions of our government. It is not our purpose to interfere with any existing laws and customs that are wholesome and beneficial to your people, as long as they conform to the rules of military administration, of order and justice. This is not a war of devastation, but one to give all within the control of its military and naval forces the advantages and blessings of enlightened civilization." (*The Puerto Ricans, A Documentary History*, ed. by Kal Wagenheim with Olga Jimenez de Wagenheim, Anchor Books, Garden City, N.Y., n.d., pp. 123-124)

This is the blueprint for the American colonization of Puerto Rico. It has been read through the years to every school child in Puerto Rico, always misinterpreting the clear meaning of this proclamation. Puerto Ricans are still told that the United States did not have any interest in Puerto Rico, that it took the island to do it a favor, to help us rise out of illiteracy, sickness and poverty. Few school children are told of the United States' imperialistic designs on the Caribbean prior to 1898, that by 1860 more than 60 per cent of the trade between Puerto Rico and other countries was with the U.S. and that in 1898 Washington, D.C. devalued the peso by 40 per cent. Neither are we told that the forced emigration of Puerto Ricans started immediately—to Hawaii, California, Arizona, New York, Chicago. Why? Because the Puerto Ricans were starving. Because Washington was afraid of the growing tensions in the island and because it wanted to prove its commitment to the principle of democracy to the world. Puerto Rico did not even have a legal name until 1952, when after a series of organic acts it was given the "unique" status of "Free Associated State." Unique, because the Decolonization Committee of the United Nations declared in 1973, Puerto Rico is still one of the few nations in the world which does not conform to Resolution 1514 (XV), which proclaims the right of every nation to its independence. This, of course, is still denied by the governments in Washington and San Juan.

It is sad to see that we are still being victimized by the Gen. Mileses, that "the advantages and blessings of enlightened civilization" are still being bestowed upon us. They take many forms--welfare, food stamps, consumerism (we are the fifth market for U.S. goods in the whole world), serving in the military adventures of the U.S. (such as the Korean and Vietnam Wars), providing big corporations with cheap labor, a high level of unemployment, etc . . . all of which are designed carefully to keep us "civilized," that is, pacified.

But colonization is more than economics, although that is the basis for it, it is also, among other things, an insidious use of psychology. From the moment in which the Europeans set foot on the island until today, we have constantly been denigrated. First, the Taínos were conquered with the sword and the cross, then Africans were enslaved and uprooted from their cultures, then when we were born as a people, by the end of the 18th century, we were being exploited and stereotyped. Already in 1788 Fray Iñigo Abbad, who wrote the first history of Puerto Rico, depicted us as:

"Criollos who are well-built; one barely ever sees a cripple. Their constitution is delicate, and their limbs are loose and slender, which is proper for a warm climate; but they are also lazy, and the climate makes them look so pale as to appear sick; they are deliberate, taciturn and always observant; but they have a lively talent for imitating whatever they see; they love freedom, are unselfish, and very hospitable to strangers; but they are also vain and inconstant in their tastes.

They are wearied by the ardor and liveliness of the Europeans, but they receive them openly in their homes, feed them with pleasure, and glory in the fact that they descend from them. The women love the Spaniard more than the criollos; they are of good dispo-

sition, but the salty air of the sea consumes their teeth and deprives them of the agreeable color found in women of other countries. The heat makes them indolent and slovenly; they marry very young, and are fecund; they love dancing and horse racing, which they perform with extraordinary skill and abandon." (*Op. cit.*, p. 44)

This history is usually quoted by historians as proof of the existence of the Puerto Rican people in the second half of the 18th century. It is one of the first documents in which the writer acknowledges the differences between the peninsular Spaniard and the Creole. As one can observe, it touches on the basic elements of the Puerto Rican stereotype—men are sickly, lazy, taciturn, imitative (not creative), hospitable, vain and inconstant; women are indolent, slovenly, marry young, are fecund and have lots of rhythm. Spaniards are more industrious and attractive. The cause of this behavior and of our physical appearance is attributed to the fact that Puerto Rico is a tropical island, that is, to our geographical location.

All of this would be laughable if it had not been repeated so often through the centuries by both Spanish and U.S. colonizers. This stereotype has been deeply internalized in the psyche of our nation and still today we hear many Puerto Ricans of all ages allowing themselves to be described by it. That is why it is so important for us colonized people to study and understand our history—our true history—, the many ways in which we Blacks, Chicanos, Native Peoples, women and poor people have fought and are still fighting against the tyranny of European ethnocentric values. We are still being judged by the same molds.

In the last few years the stereotypes have become more sophisticated. Third-World writers are being published more often than before. Many of these writings are very meaningful, soul-searching works, such as Piri Thomas' *Down These Mean Streets.* Other books are a mere repetition of the stereotype, such as Geraldo Rivera's *Puerto Rico, Island of Contrasts.* This last example represents a very dangerous type because readers tend to believe more of the descriptions of their culture made by minority authors. Well-intentioned people of other nationalities find it very hard to analyze these writings critically. Needless to say, this paternalistic attitude—reluctance to criticize Third-World writers on the part of non-Third-World people—is in itself a form of racism.

However, there are other books which are still more dangerous. One kind is that which presents the protagonists as being part of a minority which because of that fact suffers the injustices of racism in the same degree as Third-World people. Usually this does not take into consideration economic differences among different sectors of this society. Examples of this are found constantly in the feminist literature in which the experience of being a white, middle-class woman is equated with the discrimination suffered by Third-World people.

Another kind of book is the one which is written by those who try to please the minorities, who listen to our plight and use an up-to-date language to mask the same old stereotypes. I would like to focus my analysis on just such a book: *Puerto Rican History and Culture,* a study guide and curriculum outline published by the United Federation of Teachers of New York City in 1973.

The book consists of 151 pages which are divided into nine units, a bibliography and an index. The idea is to provide basic information about Puerto Rico and possible classroom activities which can be incorporated into social studies courses or taught as a course in itself. The teacher is provided with a series of outlines which are supposed, as the United Federation of Teachers (UFT) president Albert Shanker says in the preface, "to fill the vacuum that has existed about Puerto Ricans and their culture . . . The guide is designed for the teacher who may be new to the materials so that the information and understandings conveyed here may reach as many as possible of those who know little or nothing of the subject." In order to satisfy this need, teachers are provided with outline after outline which simplify and standardize Puerto Rican history and culture. To fill the gaps, the teachers are given a very incomplete bibliography. Most of the books and articles are written in English by non-Puerto Rican authors and present a very pro-U.S. perspective. Very few, only twelve, are written in Spanish, and they are certainly of very inferior quality. One, *Cuentos del cedro* by Miguel Meléndez Muñoz, published by the Department of Education of the Commonwealth of Puerto Rico in 1968, is described as "stories that are fictional sketches of everyday life in Puerto Rico." It does not say that they were originally published in 1936. An unwary teacher would thus contribute to the development of an image of a false Puerto Rico, because the Puerto Rico of these stories does not exist today. The bibliography also assumes, as does the book as a whole, that the teachers are going to be English-speaking people. In other words, this is Puerto Rican history made short and nice for the use of the non-Puerto Rican teacher, to give them the tools to keep Puerto Rican teachers out of the profession in the Big Apple, a form of discrimination the UFT has collaborated in for many years.

The next thing to note are the photographs and other graphic material in the book. About 98 per cent of them come from the archives of the Commonwealth of Puerto Rico—obviously government propaganda—, such as beautiful historical sites in Old San Juan, happy industrial workers, one period picture acknowledging our Black heritage and portraits of famous people—all men and all advocates of maintaining the status quo with only one exception, an engraving of Pedro Albizu Campos. In addition, the only photographers who are cred-

ited are from the United States. We are not even given the credit of photographing our own country!

From the racism of the format we can now move on to the content of the book. To begin with, the authors have dealt with the question of stereotypes very cleverly. They are the first to state that people in the U.S. stereotype us by accepting the gang-fighter image presented in *West Side Story*. From then on they deliver page after page of stereotypical generalizations themselves.

The authors, two Anglo-Americans and two with Hispanic surnames, deal with the question of Puerto Rican identity by attempting to define us in terms of race, religion, language, music, family life and political status. They very cleverly avoid the more obvious device of stereotyping us by race alone. In one part of the book they talk about the mixture of the three main ethnic groups that have lived on the island. Further on they say:

"Even among people with a common background, there is still an identity background, there is still an identity problem in Puerto Rico.

a. Although the Spanish background is common to the average Puerto Rican, he does not call himself Spanish. (He does, however, call himself Hispanic or Latin.)

b. Nor do those who have an African background call themselves Africans.

c. Nobody calls himself an Indian even though he may be descended from Indian ancestry.

d. Those Spanish families who have consistently married within the group through the years call themselves Spaniards. The rest refer to themselves as Puerto Ricans."

This is a good example of the type of racism which permeates the book. First of all, the authors always talk about Puerto Ricans in the third person. This is obviously because the people who are writing about us are or feel like foreigners. We have, then, a group of outsiders who attempt to define us in a book destined to be read mostly by other foreigners who will teach Puerto Rican children about their own identity. This is, to me, the essence of racism: to be defined by the oppressor.

After having said that we are a mixture of races—which we are—the authors try to explain the identity problem in Puerto Rico by saying that we are not able to identify with the separate elements in our ethnic background—Spanish, African or Indian. Only Spanish families do so, according to the authors, but they make no mention of the social class to which those families belong—the upper class. Thus, when a family in Puerto Rico identifies itself as "Spanish," this is not a racial or ethnic identification but rather a class identification. Moreover, this supposed inability on our part to identify ourselves as Spaniards, Native Americans or Africans is in obvious contradiction to the authors' earlier statement that we are a racially mixed people. They go on to say that calling ourselves Puerto Ricans "alleviates the identity problem for those who are in-between." This reduces Puerto Rican nationhood to the level of a convenient compromise for those who lack any other means of identifying themselves. It is insulting and, once again, it is an example of how the authors force their own definition on us.

Further on, they go into the main concern of the book—the political status of Puerto Rico. They state that "the identity problem in Puerto Rico centers upon political status." This is so, not because, as they say, we are not listed among the states of the Union or among independent countries, but because we are a colony of the U.S. and as such we are subjugated politically, economically and culturally by another, larger nation with an alien culture. It is interesting to note that people who label others so precisely throughout the book fail to use the one word—colony—which exactly describes the political status of Puerto Rico. The fact is that the book is simply propaganda to justify Puerto Rico's colonial status.

The language in the book is most revealing. For example, people have to "migrate to the mainland," not because the present status of the nation has left us underdeveloped and destitute, but because the population is too large. This feeds into another stereotype of our people we have seen earlier—lascivious, irresponsible babymakers. However, the expression itself—"migrate to the mainland"—instead of the more accurate emigrate to the United States implies that Puerto Ricans are merely moving from one place to another within the same nation rather than leaving their native land and emigrating to a foreign nation. This is a very deliberate manipulation of language to hide the fact that we are a people forced to abandon what should be our own national territory and emigrate to another nation which offers to pay high salaries for our labor and instead imprisons us in ghettoes and pays starvation wages. The purpose of this book is just that—to keep building up the walls around us so that we cannot take a close look at ourselves, and so that others keep seeing us through the false prisma of the stereotypes the authors of this book provide—not for us but, worse yet, for our children.

THE ASIAN AMERICAN

"Asian American History, Culture and Juvenile Literature and How Other Americans Perceive Them"

By Ginlin Woo

Introduction of the speaker by Keiko Panter.

We have a very distinguished guest speaker today from New York City, New York. Miss Ginlin Woo was born in Seattle, Washington. She is Sansei which is third generation Chinese American and she was educated at the University of Washington in Seattle. She is studying at Bank Street College of Education in New York. She served as co-instructor in an Asian American Experience course at Hunter College. She has had many experiences: Research associate, Human Affairs Research Center; research assistant, Department of Psychology, University of Washington; as teaching assistant, Women and the Law course in the Women's Studies Department at the University of Washington; and director and teacher in "La Excuelita," Transfiguration Roman Catholic Church, in Brooklyn and director of the youth program there. She also speaks Spanish and Cantonese which is not Mandarin; it is Cantonese Chinese—Southern Chinese Language. Presently she is engaged in activity as Asian American consultant for elementary and secondary curriculum to counteract institutional discrimination by sex and race. She plans to complete a thesis on Asian Americans as portrayed in children's books, in the summer of 1978. She is co-director for the Asian American Resource Center, Basement Workshop in New York City.

MS. GINLIN WOO: I do not know how distinguished I am. I know that, like Irma yesterday, I was a bit nervous and restless last night while trying to sleep. It is really strange because, here I am asked to talk about something that is most close to me and it is about Asian America which I clearly own. I can talk about it any day of the week; but, I still do get nervous. I was glad to see yesterday that we were talking about multi-ethnic programs, we deal with racism and sexism and we call them that. We talk about imperialism. Very often, I have been invited to conferences and to speak for people and somehow, we gloss over that. We talk about it as if it were in the past. Those terrible things—sexism and racism; but, we have not gone beyond it and we have to begin to deal with it. If we are to teach multi-ethnic curriculum and American history, then linked with American history are racism and sexism. In talking about Asian Americans, we are talking about a very, very diverse group of people and very different national and cultural backgrounds. We share a lot of things in common; but, clearly, we cannot forget that there are very different groups. We are from Japan, we are from China, Korea, Thailand, India, Viet Nam, Laos, and many other locales. We also come from very different class backgrounds. Too often, the mistake is to lump us all together and to treat us all alike. Clearly, that is not it. In fact, we have to look at the diversity in the class backgrounds because a lot of material is generated about Asian Americans. The data are really skewed because of a lot of recent immigrants or immigrants that come to this country and are very successful, are well-educated; but, by and large, the great majority of Asian Americans do not reflect that kind of reality in their existence; and so, I will talk a little bit more about model minority and that kind of racism and stereotype.

Racism and sexism can be perpetuated in a lot of different ways. It can be by omission, commission, and distorted historical facts. For Asian Americans, the reality is that we have been treated with care with all those different kinds of treatments. There is so little known about Asian Americans that it prompted two Asian American authors to title one of their articles "I Wonder Where the Yellow Went." In fact, what happens is you probably know more (if you do know anything about Asian American history) about what has happened to us rather than what we have done, beyond the Exclusion Acts, the internment of Japanese in 1942. Ten hundred thousand Japanese were interned. Beyond the kinds of ordinances that were clearly discriminatory, the Chinese Americans were subjected to foreign miner's tax and between the periods of 1850 and 1870, we supported at least a quarter of all of California's programs because of the foreign miner's tax. But, we cannot dwell on that because, clearly what is much stronger are the contributions that we have made to America. The fact that we make up less than one percent of the total population does not diminish the fact that we have contributed an enormous amount to this country and we, ourselves, have been kept from that reality. I feel so very personal about this whole thing and getting a lot more information out of Asian Americans because I can reflect on my own childhood and look at students that attend the New York school system now or people in the audience and there clearly, for me, was a self-hatred time when I was growing up. But, I really was a very confused person. It was not that I wanted to be white; it was that I wanted to be Black. Growing up in Seattle, I lived in Chinatown as a young child and lived in the

central area which is a very integrated area and very poor community and I remember walking home from school and walking in the opposite direction so that no one would know that I lived in Chinatown. My parents could tell me day after day, "be proud of yourself;" but, somehow it was not hitting home and just by telling me that, going to school and seeing the images that are in the textbooks and in the books and the way the teachers treated me, I did not feel proud and I did not feel glad to be Chinese and I did not have anything to hold on to. I could not say, "You want to talk about Columbus, Hey! I can talk about a couple of people, too." I did not feel that. I even remember being in the lunch room. My father was very interested in our eating well and when very young, we had whole wheat bread. There I was in the cafeteria and I remember opening up my lunch the first day that we had whole wheat bread and feeling, "Why does he do this to me? I am different enough." From then on, I ate my sandwich . . . I was a little peanut sitting in a cafeteria with a bag hiding the color of bread she was eating because it was that kind of self-hatred and that kind of self-confusion. It takes a lot of different forms of identity crisis; but, it happens. It may be that we feel that we have to sell out to our culture and abandon it totally. We adopt a different kind of value system. In the Chinese culture, there is a great regard for the elderly; but, in trying to be American and not knowing quite what that means, we throw away ourselves and we are left with very little. Very few people know that, in fact, the first large migration to America was in the 1840's and there have really been over simplifications of why that immigration took place. There were a lot of people who were just adventuresome, who wanted to come. I think when we talk about educating for better humanity we have to talk about racism and sexism; but, we really have to focus on human values. I mean, that is what we are really talking about and it is the kind of education we would want for each of our children. My criteria for the kinds of books that I share with the kids who come to the resource center are the books I would share with my own children. That is what I demand of myself and that is what I demand of you. That if you cannot give it to your own kids and it is not going to present positive images to them; then, they are not fit for anyone. But, we came in the 1840's and many of us were recruited. We were tricked—a lot like the Black experience. This is how distorted reality is. Growing up, I always thought that the Chinese were responsible for the Opium Wars and it was the British that were trying to save the world and destroy the opium; but, in fact, it was the reverse. And that is how one's concepts are about history. We may get a paragraph in a text book that says that somehow we contributed to the railroads. Thousands of pounds of bones were sent back to China. The request of those "coolies" was that they be buried in their homeland. They were responsible for the completion of the railroad where no other workers would come in; they lived in tunnels, they dug, they brought with them some of the technology that they had already acquired in China. But, rather than be heralded for the contributions on the day that they drove in the golden spike, if you look at any of those pictures, there are clearly no Chinese laborers there. We are never given the credit for that and after that, the Japanese, the Phillipino made contributions in the fishing industry, in the shrimp industry. We went on to reclaim land in California. A lot of California land which is now rich agriculture land was worth nothing at that time and needed to be reclaimed. Asian workers were instrumental in that kind of reclamation. We also brought a lot of our knowledge of agriculture to California. None of these things are taught to young people. Instead, in the images that are portrayed the reality is bigger than life. To look back and see the political cartoons and the literature of the times, the portrayals of Chinese are subhuman. They are really monster-looking which really legitimizes the racist practices to which they were subjected. Because, somehow, "people who are less than human can be treated that way." There are advertisements where Chinese are shown eating rats and it is really important to get historical perspective. Because, even for me now, I get a lot of the carry-over of those initial images and they really did not start in this country. Harold Isaacs in his book, *Images Scratch Our Minds,* tells that he felt that the major contribution to the kinds of images and stereotypes depicted of Asian Americans really began in China with the missionaries going over, with the diplomats going over and the descriptions that they made of these "savage" people; these passive, obedient, short, slanted-eyed, inscrutible people. To look back on those political cartoons, it brings up in me a lot of anger. It is overwhelming because that is all the image that one gets. Even now, when I was at Bank Street not too long ago we were talking about going out to dinner and someone said, "Maybe we should eat Chinese; but you never know what they put in it." And it is still a carry-over. Racism can be unintentional; however, the effects of it are still the same and we have to get in touch with that. There are constantly movies that portray Asian Americans as laundrymen and restaurant workers. I remember being in grade school and hearing people talk about where they went for summer vacation or what their parents did and feeling ashamed of my fellow Asian Americans when we really could not have pride in our parents' work if they were laundry people, if they were restaurant workers. We never even made the connections. We never even asked the right questions because we were not trained. We were not schooled to be critical thinkers. We should have asked, "Why are there so many Asian Americans that are gardeners, that are laundry people, that operate restaurants? Are they genetically coded for

that or is it a response to the kinds of conditions that existed and do exist today?" There was incredible persecution. Very few people were aware of the hangings, the burnings of Chinatowns—hundreds of people being buried alive. In Tacoma, Washington, Asian Americans were put out on ships, on board boats in the harbor. We were run out of town. There was an incredible number of lynchings; none of which we know anything about and it was all glossed over. The severity of those kinds of persecutions, one cannot compare. It is still happening in the schools. When one refuses or fails to teach a child about his heritage and distort for him the reality and have him make choices that he does not need to make, that are not human to make, that same kind of persecution is still happening. It is on a different kind of level. The labor of Asian people is still being exploited. A large majority of garment workers in New York City (a good percentage of them women) are being paid wages that are incredibly low and they are being intimidated also by other Asians. We get into this exploitation. It is like the domino theory. It is the racism and the conditions are hard and one needs to survive; so, what one does is take it out on people closest to them and thereby exploit one's own kind.

The one thing that is incredible is that, although our history goes back at least to the 1840's, we are still considered foreigners. Somehow, even in the books that come out now in the name of multi-cultural education and educating for a pluralistic society, people do not know the difference between Asians and Asian Americans and they do not make that distinction. To teach Asian American history does not mean bringing in another Chinese New Year's function into the school programming. It means recognizing what, in fact, the experiences of Asians in America have been. Because very few people are aware that we do have a history, what they do then is to teach about China. They teach about Japan. Or, they ask the little kids to bring in their kimonos. They ask the parents to make fortune cookies or to bring in ethnic foods. That really is tokenism and it really is racism and I clearly understand that most of it is very unintentional. Teachers are not always clear. They may not know that there was a history. I did not know that there was a history.

What I want to share with you is one really good resource. Some of you may be familiar with it. Irma was talking yesterday about the Council on Interracial Books for Children and actually Mary, Irma, and I—all three of us—do some work with the Council and really believe in the kind of work that they are doing. But, in 1976, the Council co-sponsored with the organization that I work with, Basement Workshop, a study on Asian American images in children's books and that publication came out under two separate covers. These are 1976 issues and you can write to me at the Resource Center for them. I have brought a couple of issues here or you can write to the Council. Since then, they have republished it and it lists the criteria on Asian American children's books. But, here is what they did. They pulled together the efforts of about twelve people and they had them look over all the children's books that were in circulation that dealt with Asian Americans and then review them. From reading them, they developed these criteria. They had no idea of the kinds of images that were going to be portrayed in the children's books; but, the criteria are really good. Right now, I am in the process of finishing my master's thesis and what I want to do is an expansion of the study and a systematic evaluation of the children's books so that we can make the historical linkages so that I can go beyond looking at children's books and just looking at it as just one more mass produced product that trains us to look at people in a certain kind of way. I want to make the linkages between the movies, the political cartoons and place them in historical perspective. What you will find with the Asian American experience is that we have been subjected to what we call racist hate and racist love. I have actually been in conferences and in workshops and people say, "What are you complaining about? At least, you have a positive stereotype." You know, the words just don't fit together. There is nothing positive about stereotypes. I was in the classroom where I was like the ideal student. It's a very schizophrenic kind of battery of personality traits. We range from Lotus Blossom to Dragon Lady; from Charlie Chan to Fu Manchu—those kinds of images. We are really docile. We are very industrious. We are very passive. And we are very foreign. There are lots of times I go into a class and people say to me, "That's really incredible; you really speak English very well." Our family has been here for three generations. All I know is America; all I know is English. Well, it is not all that I know; but, it is my first language. But, we are still treated that way. And most of the materials just do not reflect our reality and the one thing I wanted to do with the study was to put it into historical perspective and make the linkages.

One of the things that the books do now—and a lot of the media—is that they gloss over the reality that we are Dick and Jane in yellow face basically. It does not address any of the reality for young children growing up and seeing that everything is just wonderful. If there are any problems, what happens is people just internalize them and they begin to think of themselves as the problem.

I grew up in the sixties and did a lot of work with the Black Panthers and I questioned the whole idea of "if you're not part of the solution, you're part of the problem." One thing that I found from those times was that, clearly, a lot of us were not in tune with what the problem was. Still, we kept looking back on ourselves. How come we don't assimilate? We are still buying a part of that myth about the melting pot. Somehow, everyone

else had done it. That, somehow, there's something wrong with us. It was not a system that was very unjust; but, it was us. Then Irma talked about it yesterday, for the Hispanics, it was the language barrier. For us, it may have been our facial features. Yesterday, when I was crossing the street (in New York, people do not exactly look at the stop lights; they just walk when they feel like walking and I guess in Atlanta it is a little different.) But, when I was walking, I did not even take note of the red light. Someone yelled out to me, "Don't they have lights in Hong Kong?" We're denied our whole American heritage. It was just startling and everyday, that keeps happening. But, it happens in a lot of different ways. I co-taught a course in Asian American history and we tried to bring all of our heart and all of our soul and all of our commitment to that course. We tried to break down the traditional teacher-student barriers. As soon as we went into the class, we rearranged the room. It happened that one semester, most of the students in there were Asian American and we had pot luck dinners. We really tried to break down the barriers and to see ourselves as students as well as teachers and to see our students as teachers and each one of us as historians. We can understand our reality by going back and tracing our own roots. One can identify all of those things: the problems of immigration, the racism and that is how we taught the course. But, three quarters of the way through the course, some of the students were still saying to us, "Prejudice, racism—that's human nature. I mean, there's nothing we can do about it." And you know, we wanted to pack up and leave. We have internalized it so much that we still think that we are the problem. I clearly feel that if we are to educate for a more humane society, we have to go beyond the school structure. We really have to go beyond the schools because we may maintain the sexism and the racism; but, we are not what sustains it. In looking at racism and sexism, one must begin to ask the right kinds of questions. "Why does it persist? Is it, in fact, human nature? What mechanisms are operating that allow a profit motive to be more important than human potential; than caring?"

Our stereotypes have fluctuated back and forth between what I call the Fu Manchu and the Charlie Chan and all that. But, there was a big part of us that was really taken away in the sixties when the sociological literature started coming out with the Asian American as the model minority. This is one more devisive tactic. Somehow, we were whiter than white. The attitude was that Asian Americans are successful and look at all the other third world people. They should look to the Asian Americans and see. In fact, they can assimilate; and so, you're still the problem." That was one of the biggest lies and one of the most harmful things that was done to us because some of us, in fact, bought the idea. That, in fact, we can assimilate. All we have to do is study harder; get more years of education. Well, it turns out that Philipino women are the most highly educated group of people in this country. A lot of them are waiting on tables at this point. It is not just a matter of studying hard and persisting in one's studies. It is the myth of the melting pot. The color does make a whole lot of difference. But what it did, also, was to divide us and separate us in the third world. People were not quite sure where we stood. In fact, a lot of students in the sixties in California, especially a lot of more radical Asian Americans found that they no longer were permitted minority admissions. "You are successful. You don't need these." That denied the total reality of the "J-Towns" (Japan Towns), the "Manila Towns", the "China Towns". San Francisco and New York's China Towns have probably the highest rate of tuberculosis and suicide. Talk about substandard housing, it is just incredible. And people have sort of wiped that out. "Chinese, they don't have any problems." "Japanese, they don't have any problems. Besides, they take care of their own. They keep to themselves and they like it that way." You know, I, myself, thought this was a part of wanting to be black and growing up in the sixties. I felt all along there was something very wrong; but, I thought of my own people as very passive people and I turned against them because they were not fighting for change. Well, we have had very narrow visions and we have not recognized what is resistance and what is not. And, in fact, the history proves that there were many strikes—worker strikes—in which Chinese and Japanese and Philipino workers took a huge part. The great boycott—Phillip de la Cruz who was vice-president of the Farm Workers was instrumental in that. We have not known the strength and the dignity with which people responded to that racism. I think when we talk about human values, that is what we are talking about. Looking at people as people. That clearly, those people have passions. They have strength. They have weaknesses. They have humor. They are people and when we look at the media or the films that we are exposed to, the filmstrips, the books, the texts, we do not see those things in the books; then, they clearly are distortions of reality. Although we have been victimized, we really have a lot of strengths and contributions and we are people.

A lot of the books that I have looked at still persist in putting Asian Americans in very jaundiced looking yellow color—an indication of how bad the situation is in terms of Asian Americans and multicultural education. Invariably, *Five Chinese Brothers* is placed on most reading lists having to do with Asian Americans. It starts out "Once upon a time, there were five Chinese brothers who looked exactly alike." You know, we are still those faceless hordes and it is in its thirty-eighth printing. The Asian American community has come out and said, "This is a bad book." But there are still discussions, "My God. We can't take it off the lists. It is a

classic." You know, I grew up with that book. I loved that book. It is really denying a whole sensitivity. I mean, people are saying, "Look, you know, it is not portraying my reality and it is very offensive to me." And we really have to be constantly searching and constantly learning because, in truth, when I was a child, *Five Chinese Brothers* was one of my favorite books because it dealt with the Chinese person, I thought. I liked it because "Hey! That's a Chinese one and I needed that." But, now the only place we have it in our library is in an archives project dealing with racist literature. It is still sold in the bookstores. You can go back and look at your own lists and see *Five Chinese Brothers* on that list. However, the horizon is so bleak. There are a lot of Asian American groups doing a lot of materials. In their process of self-discovery, they are also committed to disseminating literature and you don't have to look very far for it and I would encourage you to do that. In California, a lot of the materials are coming out on Asian American studies at UCLA. I have seen a list of materials from the Association of Chinese Teachers. The Berkeley Unified School District has been doing a lot of experimental things. One wonderful thing is called The Sojourner Project where a very fine teacher took her high school students and had them do an anthology of their feelings and about their identity and to do a lot of oral history. I wish I could hand out a list to you and say, "Here. Here are the good books." Well, I will try to do that; but, there really are very few. What we are finding in the field is a lot of us are preparing ourselves very quickly to do oral history. We have an oral history tradition just like a lot of other groups. The only way to begin to explore what our heritage and what our strengths were is to sit back with grandma and grandpa or the person that is down in the laundry and say, "Hey! Tell me about what it was like because I cannot get a grasp of it. I have no idea what it was like at that time and what you felt." If we look at the images that exist in the documents, all we can find is the racism. Someone said that history is written by the conquerors; yet, we do not have a good sense of it. And so, a lot of Asian American studies projects right now which you will find are a lot of the people involved in studying as much as they can, looking at the documents, exploring them, and then being able to sit down with a lot of the community people and trigger their memories.

It is really scarry. It is like a race against time because a lot of our communities are dying away. With them, goes a whole history and whole wealth of information about the reality of that time. A lot of the materials that we have at the Resource Center are really from people's personal belongings. They are family pictures. Those things capture the affection that those community members had for each other at that time. The images are really distorted, otherwise.

Before I entertain any questions, I would like to share with you a slide show that we put together. We think what it does is it captures, in essence, what we are all about at the Resource Center. We really try to work in a very collective manner and make decisions that way. The Resource Center is one part of a cultural complex called Basement Workshop and we are really committed to the idea of Asian American culture. We have at the seventh floor loft a dance theater, a writer's workshop, a graphics workshop and a sound studio. What we are planning to do eventually is be able to put on our own productions from top to bottom—doing the sound, doing the costuming, writing the plays that need to be written; and so, I would like to share this with you and then, take some questions.

SLIDE PRESENTATION

QUESTION and ANSWER SESSION

Do you have any questions for me?

QUESTION: Did you see that movie "Little Pig" that has been shown at this conference?

MISS WOO: Yes.

RESPONSE: I want to know your opinion of it.

MISS WOO: It is really hard because whenever you see a film about children, there is a part of me that just likes it because there are children in it. However, I would question how it was used. If it is in an Asian American film series; then, it is clearly incorrectly placed and if it is to replace Asian American history, then I find it in very poor taste, very racist because it is not the experience of Asians in America. It is an Asian child and it is an Asian story and there is really warmth to it. It does deal with some of the complexities of being very poor which very few of our materials deal with at all.

QUESTION: I would like to know the current address of Basement Workshop.

MISS WOO: Sure. It is 199 Lafayette, Seventh Floor, New York City, N. Y., 10012.

In fact, I would have loved to join you for the whole workshop; but tonight we are opening an exhibit consisting of five hundred photographs, several documents, and a lot of oral history. It is a collaboration of a whole lot of community people and we have been working very hard on it. We open tonight at the Henry Street Gallery and then, hopefully, after two more showings in New York for extended times with an interpretive program, we want to take it on the road. What we want to do is travel with it, do some of our poetry, do some of our songs, and to begin to generate a real pride within our community and a real understanding and a respect for those community members' lives and to begin to have them look at themselves as real historians that really carry with them a richness that we need to know about so that we can carry on. What we would like to do is stimulate a whole lot of community resource center projects. One of the reasons I was so excited about coming down initially was that I wanted to know what was the

Asian experience in the South. At one time the Chinese were being considered, as replacements for newly freed black slaves. The next step was to bring in more Chinese "coolies" to take their place. It was that kind of emancipation.

QUESTION: Do you anticipate taking your exhibit to other cities to sort of stimulate interest?

MISS WOO: Right. Our feeling is (and there is a small minority within the Asian American research community) that we really have to begin to share the material. That, not only are we committed to gathering it but disseminating it. In fact, that is the key. What we have found, even with some Asian American researchers, is this academician kind of approach to the research. Wait till they publish their paper or wait till they finish their dissertation and then maybe they will clue us in on the material that they have gathered.

QUESTION: Please comment on attitudes held by Asian Americans about themselves.

MISS WOO: It should not be a surprise to any one of us that we Asian Americans who have been educated in the same school systems as other Americans may hold the same attitudes about ourselves. This is where we have to go beyond tokenism. Just because an Asian American writer has authored a book does not necessarily mean the book has a very correct historical perspective. In fact, some of the most blatantly distorted views of our reality have been perpetuated by Asian American writers who were not in touch with the history and for a lot of different reasons, people do not want to deal with the racism. There are a lot of different kinds of motives and a lot of different things operating. It could be that you need money and you have a publisher who does not like to get too heavy in the children's books. As for the Kung Fu; talk about an insult. The movie industry hired David Carradine to play an Asian when no Asian actors were considered. In fact, Bruce Lee had inquired about that role and they said he was not quite what they were looking for. He was a little too strong a character. That is part of our new stereotype, our knowledge and use of the martial arts. Invariably, even when I do presentations for grade school, the kids will say, "Do you know karate? Do you know Kung Fu?" and it is not surprising. If you think back to the last time you saw a television program with Asian Americans in it, probably the first major feature was "Mr. T and Tina". Did anybody see "Mr. T and Tina?" That was so disgusting. I couldn't believe it. It was a ridiculous stereotype of a Japanese businessman. None of us talk like "Confucius say this; say that." That is part of our image that somehow these Chinese are constantly spouting Confucianisms. One of the biggest problems is that they do not reflect the reality at all of Asian Americans today. There are clearly a lot of people working together with a lot of other groups and fighting for a better society. You do not see any of that. You are not in touch with the health problems, the living conditions to which a lot of Asian Americans are subjected.

QUESTION: I have noticed that in children's television here, the contrast in appearance of Chinese children as opposed to Japanese children is very interesting. Japanese children in "Space Academy" and "Space Giants" are very intelligent. They invent things and the two programs happen to be those with live characters, but the Chinese are portrayed mostly in cartoons. There is a Chinese companion to "Mr. Magoo" and one in a cartoon called "Chan Clan." I wonder if you would speak to that in terms of your experience.

MISS WOO: Well actually, if I can recall, a lot of the films are more Asian. I have not actually seen a whole lot of Asian American children's programming. Well, I am familiar with a couple of projects, though. One out of San Francisco, one out of Boston and there is an education film center that came out with "Two Bridges" which is a film series on Asian American history and children. But, what I have noticed from the television programs is the inclusion of characters that really are like "Dick and Jane in yellow face." They are sort of problemless, cute little kids that eat jello and eat Kellogg's cornflakes. They have no conflicts and are really void of any kind of racism, any kind of prejudice or any inkling of those facts. I have seen the "Children's Film Festival" and there are some excellent films that come out of Japan for children's programming; but, it is not Asian American. We are not foreign; we are American and none of that is reflected.

QUESTION: Asian parents who enroll their children in public schools have changed their children's names to American names. How would you handle such a situation if you were a parent?

MISS WOO: That is a difficult question because, clearly, I would respect that community member's right. It is not exactly the place for a non-Asian to teach someone to be an Asian American. It is really complicated because when I talked about the diversity of Asian Americans . . . there are a lot of Japanese business people that are in this country who are not Asian Americans. They are planning to go back to Japan and they are really entrepreneurs. It is a very different kind of thing. In talking with the parent, one finds that it is more that they are afraid of their child not being accepted, the person not taking the time to learn the correct pronunciation of the child's name because it is easier and this is what we are confronted with. Trying to assure the parent that "You are just as in the trend to allow your child to keep his name that he was given rather than trying to adapt names just because the population does not take the time to learn the correct pronunciation. It is kind of a self-hatred and it is also a very real fear. My own name is from my Chinese name. My Chinese name is Ginlin. I have had people pronounce it *Gremlin*, sign me to male gym classes, make fun of my

name, ask if my father was a Chinese bartender, because it is Ginlin. Being in touch in a very real way with the kind of cruelty to which one could be subjected is a difficult question. I wish I could say that it would be easy to show a parent, "Hey. The name is a beautiful name and your child—as any child—has the right to carry its heritage and be proud of that. But, it is a hard thing to deal with. One of the things that I want to say is that as educators and as librarians, probably the greatest contribution that we can make besides getting in touch with our own racism and sexism is to provide our students—our clients—with books that will help them become more critical thinkers. In many ways, reading could be potentially the most liberating thing one could do for a person; if the right kinds of materials pose the contradictions and encourage inquiry. I mean, ask why it exists and make the linkages and put them in an historical and a societal context. To begin to explore the institutions. To break down the whole method of schooling. Collin Greer has called it "The Great School Legend." It is contradictory to think that the schools can make any kinds of radical change because, historically, they have really served to train people to fit into a system and to break away from that is virtually impossible; but, if we keep that held in our minds, there are limits to what we can do and that there are other areas that we have to begin. It is a contradiction if you tell me you are interested in educating for a more humane society and all you deal with is the walls of your classroom and the things within it. It goes far beyond it. It is dealing with Bakke. It is being in tune with a lot of different issues. How can we say that the horizon looks really bright when something as severe as the "Bakke Decision" is upon us and people are running around and saying and thinking that this is an issue of reverse racism? It is completely out of the ball park. What you have to focus in on is quality and better trained people. We are talking about doctors; we are talking about community people who may not be able to pass the exams in the same way but who, clearly, are going to bring a different kind of sensitivity to their fellow community members. We have got to get in touch with our value systems; what we have traditionally bought as what is good, what is better, what is best and what is bad.

QUESTION: I'd like to know what you think of *The Story of Ping?*

MISS WOO: Personally, I like it. I think it's well written and I like it except, the problem is just like *Five Chinese Brothers.* I think people who are unfamiliar with Asian Americans and reading could come away with a very stereotypic, exotic picture of Asian Americans as real schizophrenic people. That book is so widely heralded when there are clearly so many Asian American writers writing fine things. I have to sit back and say, "How come? How come, this book?" I think that it could be potentially very harmful because what it does is create new stereotypes. We are so quick. We are the "catch-all Pepsi generation". We want to reduce people to a two-word syllable maybe. We do not deal with the hassle of looking at them as people, knowing them for their strengths and weaknesses.

QUESTION: I have a two-fold question. First of all, do you think that books about Asian Americans should be written only by Asian Americans and second, I would like to know if you could give us a skeleton on things to look for as children's librarians in terms of selection of picture books about Asian Americans for children and how to avoid negative stereotypes?

MISS WOO: Well, what do you think? The question is "Do I think that we should only accept books written about Asian Americans by Asian Americans." I do not think we should accept all books written by Asian Americans; but, clearly, I am the one that has felt the different things and as an Asian American, I am much more in tune with what that whole experience is all about. I mean, it seems contradictory that someone else could write about it and know me better than I know myself or know all the subtleties of it all. As far as your second question, that pertains to the kinds of books and the kinds of criteria. Teaching is a really strange profession because lots of people teach a whole lot of things they are not equipped to teach. The beginning place is for ourselves to study the history, to get in touch with the historical distortions. If I gave you an evaluation instrument and said, "Weed out the stereotypes. Look for all the historical distortions." If you do not know what they are, you do not know what the stereotypes are, it is very hard for you to weed them out. We do a very surface job if we just look at the books and it is going to be a very painful kind of thing because it reeks of racism, through and through. It is not a very pretty picture. That would be a beginning place. And then, I would say, "correspond with a lot of Asian American groups because we are in the process of redefining and re-evaluating and changing and finding out that this is a stereotype. And in that process of constant inquiry and learning, things are changing. One time, I, as a child liked *Five Chinese Brothers.* Today, I would never, ever put it on a list for children. I might bring it to an Asian American experience course at Hunter College and have students discuss it. I might use it with the students in a comparative way. We have done that with a fifth grade class, using the *Five Chinese Brothers* and having the kids talk about the book and about the kind or portrayal and evaluate that. And there was also out of China, you know, there's the story, *Five Little Brothers* that is put out by Foreign Language Press and it is basically the same story; but, the treatment is very, very different. The five brothers do not all look alike, the illustrations do not depict the slanted, distorted kind of eyes and that kind of thing. The important thing is to keep in touch with Asian American groups and find out

what they are recommending and what they are feeling about certain things.

QUESTION: . . . . . at a time when better materials come out for Asian Americans . . . what types of things should one look for?

MISS WOO: You have to work on the real sensitivity and knowledge base then because, clearly, you can use the materials that do exist and they can be very illustrative of the conditions and the reality. They can be used in a very educational way; but, if you do not hold with you the history and strength . . . You can not do as my parents did and just tell me to be proud when I am faced every day with the images on television, when I am faced every day with the paragraphs in the textbooks and in the books. The teachers' response to me, you know, "Oh. What a cute name" and then, "You must be, you know, all Chinese are good students; so why are you talking and why are you acting out and why are you this and that?" They wanted to slot me.

QUESTION: We are librarians and we are helping them to select the books; but, we are not there to monitor the effects of it.

MISS WOO: Well, you are selecting and beyond being a teacher or librarian, you are an educator. You are providing materials that stimulate thinking and thought. You can also be very creative about your programming in a library. You can do a lot of work with the community. You can have community readings. You can bring in community residents and have them read the books and talk about their feelings about the books. You can have the children, within the context of the library write their own books, their impressions of what exists. What you have to do is go beyond the traditional barriers of how we define our jobs. What we are basically doing is setting up kind of a hierarchical, pass-the-buck kind of system. It is like, "I don't have control." But then, you are a professional. There are a lot of things that you can do.

If I know that there is a book that is terribly distorted and full of stereotypes, I could not function having it sit just on open access to children on our library shelves. I guess my approach would be to put it on another shelf with restricted materials and do lessons with them and have workshops with teachers and parents cluing them in about the books.

QUESTION: A lot of us are not aware of the stereotypes. What we would like to know is do you have a list of stereotypes so that we can prevent including books with those in our collection?

MISS WOO: That is why I told you about the Council. There is a criterion in the study that is a good beginning point. I mean, there is an evaluation instrument that goes point by point, not model minority, not the traditional stereotypes. Look at the illustrations. Look for the words that create kinds of images. Use the Council book on Asian American's and children's books as a beginning place. But then, also be in touch with Asian American groups that are doing the work. It is not that you should take all the books off the shelves and leave nothing. There are people generating materials. *Dragonwings* by Lawrence Yep. Have you read that book? It's a wonderful book. It's just wonderful. He has written, also, *Child of the Owl.* There was a book called *Wing Man* by Minkus Pinkwater. I mean, there are some good books out there that should be circulated. As a beginning place, get a copy of the Study. There is a criterion in it and when I finish mine, I will try to circulate it as widely as I can. It takes using the instrument and going a little bit further.

THE AFRICAN AMERICAN

"The Experience of a Young Atlanta Actress"

By Lark Ruffin

Introduction of the special guest by William Welburn.

I have the pleasure to introduce to you Lark Ruffin who is a tenth grader at the Northside High School of Performing Arts who recently completed her first movie role for the ABC Television program, "Roll of Thunder, Hear My Cry" in which she played the central role of Cassie Logan. Lark has been preparing for a career in theatre since age six and she has also studied dance here in Atlanta. She has appeared in Northside High School of the Performing Arts productions, "The Me Nobody Knows"; "Pearlie"; "West Side Story"; and "No, No Nanette" and at Spelman College Summer Theatre in "Day of Absence" and perhaps her most noteworthy success was the pilot film, "What's Up for Kids" which had its debut here in Atlanta in May of 1976. The director of the Northside High School of the Performing Arts, Mr. Billy Densmore, said that with her talents and her beautiful personality Lark will go far in the professional theater. Her role in "Roll of Thunder, Hear My Cry" was a break in the right direction. The book, as you may know, was written by Mildred Taylor and was awarded the Newbery Award in 1977. I am pleased to introduce to you Lark Ruffin.

MS. LARK RUFFIN: First, I would like to thank Ms. Mills for inviting me to speak with you about my experiences. I just completed my first role in a movie, "Roll of Thunder, Hear My Cry" which will be aired June 2nd, 3rd, and 4th on ABC Channel 11, WXIA-TV in Atlanta. "Roll of Thunder, Hear My Cry" is about a black family struggling to keep their land and to keep their pride at the same time because it is during the Depression, a time when there are very difficult racial problems. I got the part through a local casting director here in Atlanta named Mr. Leopold Stratton who came to my school looking for a young-looking black girl to play the part of Cassie Logan. I auditioned for him; then, I had to audition at Colony Square for the producer and the director. The director previously had done "The Autobiography of Miss Jane Pittman" and "Airport '75" and other productions. After I auditioned for the producer and the director, I had to take a screen test. The screen test was sent to New York to ABC and in about a week, the studio in Hollywood, California called my parents to congratulate me on being selected to do my first major role in a motion picture.

A typical day on the set was like this: I had to wake up at six o'clock and eat breakfast; then, I would board the van at seven o'clock which took me out into the rural area in Mississippi. Sometimes, we would film in Biloxi, or Vicksburg, or Clinton, Mississippi and in little country towns. After I was there, the "honey wagon" would arrive. It is our wardrobe wagon and a dressing room on wheels for the actors and actresses. The wardrobe mistress would dress me and a hairdresser would put my hair in braids and by that time, the director would ask for all the kids to come up to location. After we would work for about six hours, everyone would eat; then, we would go back to work and sometimes, my day would end at around seven o'clock or ten o'clock or eleven o'clock or twelve o'clock or sometimes, even, one o'clock in the morning.

Some of the exciting experiences—I turned fifteen while making the movie so MGM gave me a birthday party and invited the cast and the crew and one weekend, my family got a chance to come down there and spend a weekend with me and that was real fine.

Thank you again for inviting me to appear in this segment of the program.

"The Black American Author and the World of Publishing"

By Walter Dean Myers

Introduction of the speaker by Nancy Woodson.

When Francis, shortly to be known as Stuff, moved to 116th Street, he didn't know anyone; but, that didn't last long. Cool Clyde, Fast Sam, Gloria, Bee Bee, Angel, and Maria, Chalkie and Carnation Charlie, grew close that one eventful year and nothing was ever like it again. That was the year Stuff fell in love and was unfaithful; the year Cool Clyde and Fast Sam won the dance contest, almost; the year Carnation Charlie died. In this funny and energetic book, Walter Dean Myers brings to life with warmth and good humor an unusual group of boys and girls who grow up to know the mean-

ing of friendship and caring. This excerpt was taken from Walter Myers' *Fast Sam, Cool Clyde and Stuff* which was recognized as an ALA Notable book and also won the Woodward Award. Our speaker for today, Walter Dean Myers, was born in Martinsville, West Virginia. He attended City College in New York City; taught there and worked as a senior editor at a New York publishing house. During this time, Walter Myers wrote five children's picture books. He has also written short stories for numerous magazines and anthologies. Mr. Myers is now devoting full time to writing with his latest published book being *Mojo and the Russians.* Some of his other works include *It Ain't All for Nothin', The Dancers,* and many other interesting titles.

MR MYERS:

To be a Black writer in the United States is an odd experience. On one hand I am somewhat of an oddity, a Black person who earns his living writing books. On the other hand we discover, if we care to dig deeply enough, that there have always been Black writers 'telling it like it is' with more or less success, since long before the end of slavery. What is missing, however, is the sense of a continuing process of Black creativity. We hear about slave narratives, a smattering of books in the late nineteenth century, and then nothing until the so-called Harlem Renaissance.

During the Harlem Renaissance there emerged a number of excellent Black writers who seemed destined to take their place among the literary giants of the world. Winston Churchill's quoting of the Black poet, Claude McKay, was one of the most stirring speeches delivered to a beleagured England. McKay was a leading figure in the Harlem Renaissance. Langston Hughes came from that same period. So did Richard Wright. So did Jean Toomer. All of these were not from Harlem, but they were from the same period, a period which found more Black writers being "discovered" than ever before. But what happened to these writers when the "Renaissance" ended? Did they suddenly stop writing? Was there some sort of natural catastrophe that ended their lives? Some deep psychological thrust that stopped their pens? No, not at all.

Nothing happened to these fine writers. Just the way that nothing of the sort has happened to the proliferation of writers that were being published in the militant sixties. How many of these can we still remember? Why is there no continuum of Black literary output? To understand this phenomenon we must first understand publishing and what goes into the writing and publishing of a book. In the process, perhaps, we can also learn what goes into the making of a writer.

I started writing when I was nine. I had a rather severe speech impediment and found that things I could not express clearly with the spoken word I could bring forth fairly well with the written word. I wrote, on and off, until I became a young adult. At this point I began, in my own mind, to compare my work favorably with that of other authors I was reading. I had published a few short stories in such publications as *Black World, Liberator,* and other Black publications. No one approached me to write a book, however, and few knew of my writing efforts.

On one particularly frustrating day I received two rejections from magazines along with a solicitation from one of them that I subscribe to the magazine. I was fairly discouraged and started reading a copy of *Writer's Digest.* In the back of the magazine was a small announcement of a contest for Black writers. You were to send a children's story to the Council on Interracial Books for Children. I figured I had a chance at this contest for two reasons: one, not many Blacks were into children's books in those days and, second, very few Blacks read *Writer's Digest.* I wrote a story and submitted it to the contest. Some weeks later I was notified that I had won one of the two prizes offered. I subsequently received an offer of publication and my first children's book, *Where Does The Day Go?* was published. Within a year I had written and sold my second and third picture books. I thought I was on my way to fame and fortune. I was wrong.

The sixties had ended. The riots in Newark and Watts had ended. The protests and demonstrations in Detroit and Atlanta were, if not over, at least substantially subdued. Blacks were no longer "hot". The second "Harlem Renaissance" ended with the end of the political activity of the sixties. The same way that the first "Harlem Renaissance" had ended with the cessation of political activism in the twenties. Bookstores were not selling books explaining the Black movement. It was no longer chic to have a militant at cocktail parties. Black writers found themselves with little to do. In addition, the Nixon administration had drastically cut funds to libraries. The connection between Black literature and libraries started to clarify itself. This connection became even clearer to me as I was then employed in publishing as an editor.

There are two basic markets for any kind of book. The first is the trade stores, such as Doubleday's, Brentanos, B. Dalton's and the like. The second market area exists in public and school libraries. I'm leaving out text books in this discussion because they have their own special problems and do not have a direct effect on the emergence of Black writers or Black literature.

Every book published has a break-even point and a point at which there is a profit realized which justifies the publishing of the book. Generally speaking, the price of a book reflects the costs of producing a given volume of books at a reasonable profit rate. That is, if the price of a book is ten dollars, it is expected that, when all the books printed are sold the ten-dollar list price will afford the publishing company a reasonable return on its investment. Obviously, if fewer books are

sold than are printed there is a loss. If more books have to be printed to fulfill a demand the profit on the new books is greater than the initial profits because many of the one-time costs of producing the books (composition, book design) have already been paid for.

With this in mind we can see that when the demand for Black books was great due to political activity publishers would be more than willing to seek out Black authors. When this demand slackened so did the seeking of people to write the books. In short, publishing is a business and not an art. When a market exists it may rise to a moral level which induces art. When no market exists, or when the market is unsure, little in the way of art is accomplished. So the figures prominent in the Harlem Renaissance must put aside their pens and typewriters until they are again "marketable."

But I mentioned that there are two marketing areas. Only one is subject to the swings I have just mentioned. The other area, libraries, is not as affected by the "instant demand" cycle. Librarians should be able to distinguish between the demand created by a current fad and the demand that exists as need. Too often this distinction is not made. And when it is not made then libraries become not a source of materials for education and cultural enrichment but, rather, depositories of convenience for literary recreation.

How does this affect the Black writer? How does it affect the Asian or Native American writer? It affects us by not creating the demand for ethnic materials despite the need for it. If librarians do not purchase the ethnic materials that are available, and if bookstores catering to the trade markets do not see a quick dollar to be turned, then for whom does the ethnic writer write?

One would think that, in view of the demand for ethnic materials in libraries during the sixties, librarians would be the last to go along with the trends away from ethnic materials. That does not seem to be the case. Too many librarians are making sure that their libraries meet the needs of their "best" customers by stocking additional copies of the latest bestsellers. This instead of creating new "best" customers by supplying the needs of people who, perhaps, cannot go downtown and buy the latest Michener book for twelve dollars. Too many librarians listen to the requests for popular books and neglect the need to make materials available so that they can be requested once their availability is known.

The best job the librarians have done has been in the area of children's books where there seems to be more money and the competition among titles is more obviously weighted by the demographics of our school systems. Not differently weighted, I might add, just more obviously weighted. And what is the result of librarians buying more books during the seventies for young people than they did in the fifties? The result is the emergence of such excellent writers as Virginia Hamilton, Sharon Bell Mathis, Lorenz Graham, Tom Feelings, John Steptoe and Mildred Taylor. People who are doing excellent work because they are capable and because librarians have created a demand for their materials.

What I would like to do is to create a conspiracy between writers and librarians. A conspiracy that would tell the publishing world that our libraries will regain their position as treasuries of literature that reflect all of the peoples of the United States. I would like to create a conspiracy, in this age when television spends millions of dollars for the minds and attention of our children, that will offer a refuge to the writer that would stretch, rather than merely titillate, young minds.

If I seem hard on librarians it is because I am very much like the man stranded on a deserted island. When a ship passes I have no patience with the captain that does not see my signal or hear my cry for help. And all of this talk, all of this explanation, all of this argument is simply that, a cry for help from a Black writer to librarians to promote our common cause.

QUESTION AND ANSWER SESSION

QUESTION: I'd like to say this in the defense of the librarians. There is usually a very limited budget and some of the publishing houses will send you review books or desk books. Some of them, the only way that you get their books is you pay for them; so naturally, librarians who received books like (now, Viking is very liberal with their books as far as we are concerned) and so, naturally, anything that comes in from Viking we read. Parents' Magazine is one of those publishing houses that if we get books from them, we must buy them. So, in defense of the librarians, I can say that the ones we get as review books or free-of-charge, naturally, we buy more from them than publishing companies which do not send review copies.

MR. MYERS: I understand that. I also understand that there have been changes at Parents' Magazine Press. I think that their emphasis in the past has been on their book clubs; but, the book clubs have not been producing what they had hoped. And so, perhaps, they'll change their policies.

QUESTION: Concerning your book, *The Dragon Takes a Wife,* I wish you would comment on the dialect of that because I use that for my storytime programs for third and fourth graders. The audience is not Black. That is one of the things that I use for a mixed group of children. They love it and they swing right along with the dialect and when Mabel Mae makes her little comments, they really enjoy it.

MR. MYERS: I have gotten a lot of good mail on that book and a lot of people have really liked the book. Well, up to *Fast Sam, Cool Clyde and Stuff,* it was the most popular book I had done and people have really, really liked the book and some people have really hated the book. But, I like the book. I think it's a nice book. I enjoyed writing the book.

QUESTION: Do you happen to know anything of Alice Childress?

MR. MYERS: Well, she's still writing. But, I really feel that someone as talented as she is should be writing more and should be encouraged to write more. A friend of mine said to me that one of the major differences between Blacks and whites was that "Blacks are always starting from the beginning. Our parents die and do not leave us very much; so we start off the whole struggle again." And it is the same thing with Black writers. There are so many Black writers that I have met who are really so good and I am surprised that they have not been more successful in getting book contracts. *A Hero Ain't Nothing But a Sandwich* was published years ago and what happened years after it was published, someone bought it for a movie. Now, it is out in paperback. It is getting much more attention now than it ever got previously.

QUESTION: I would like to ask you a question about your relationship with the editors in your publishing houses. I had an experience in the sixties with a publishing house which shall remain nameless—an editor who would not permit me to have my book published in the tradition that I wanted. In other words, she was constantly intruding her ideas, her philosophy and we never had the anthology published . . . and I was wondering how much flack you get from your editors who want to change the way you invent something; who feel they know the situation far better than you do.

MR. MYERS: Well, it is not simply that they always insist on certain changes. It's a constant fight. At one time, I did something for Parents' Magazine and for Bobbs-Merrill and not for Viking and although I'm very happy with Viking, I also do books for Scholastic, I do short stories, I write for men's magazines—anybody who'll pay me. Now, I want to do a book on Black history in the United States and I have approached several publishers and no one is interested. Because *Fast Sam* was successful, a similar book would be very acceptable to editors. Now, *Mojo and the Russians* is sort of a similar book and it is a lighthearted book and I think I do that kind of thing rather well. But, I also want to do other things and I fight with publishers all the time, especially when I present an idea which is not in the same vein as a previously successful book. I have written entire books which have not been published simply because I refused to change certain things in them. That is always a problem. Also, it is a problem with all writers. The things that I am saying are not unique to Black writers; but, it is more so.

QUESTION: From your talk, I understand the need for Black writers in America, you know, for Black children. I want to ask you whether Black writers in this country ever thought of expanding and writing for Black children wherever they are? Say in Africa?

MR. MYERS: That is a bit of a problem and I will tell you why. I do not know if the Black child living in New York is the same as the black child living in Africa. The only thing that I can say is that if I'm writing fiction, then, I must give the child dignity and identity. Then, if other Black cultures can see this child and say, "Yes. This child has dignity and identity." Fine. There have been about a dozen books published by American Blacks on African subjects and I don't think that they are the best books. There is a recent book published by a guy I know. It's an African folk tale. An African folk tale is kind of easy to get published because nobody in Manhattan knows what an African folk tale is. You can say anything and it's an African folk tale. All you have to put in it is a monkey, a spider, and a lion and it's an African folk tale. So, I'll say, "Well, this is an old African folk tale about how a monkey and a lion were defeated by a spider", just out of my head and someone at Manhattan Publishing will say, "Gee. That sounds very interesting; let me see the manuscript." But, I don't know if this is philosophically true. As far as African folk tales are concerned, I question the picture of Africa as a place of folk tales and thatched huts which most of these books have. They always have the lion talking to someone, the man sitting on the floor. I do not think this is what American Blacks have to learn about Africa. No. I do not think that my writing can be universal enough to include everyone. I think it would be more beneficial if African writers wrote of the African experience and published in America.

QUESTION: There is a controversy about publishing books, Black books, Black children's books in colloquial or Black English and I just wanted to know your opinion on it.

MR. MYERS: I would say that the problem with that is if you write a book about a white teenager and the white teenager speaks with a Brooklyn accent or with any kind of regional slang or if you write a book about a teenager from some rural, southern place and he has a regional accent, no one gets upset. The reason for that is that everyone recognizes that that book is just one of many books—that is one part of white life in America. But, there are so few Black books being published. And, as I was saying before, people want every Black book to be everything to everybody. In one instance, I have written a book with colloquial terms and in another instance, I have done a book with Black children speaking so-called standard English and people have said to me "Well, why are you writing a white book in black face?" The total answer, I think, is that the question only holds water because so few books are being published. It is as if Andrew Young came out on a stage or nationwide television without combing his hair. People would ask why. Only because there are so few Blacks reaching that position that we want them to look as good as possible. "Hey, Andy. Be cool man. You are representing all of us." But, when you produce enough material, it repre-

sents only part of the experience. You know, all Blacks do not live in ghettos. I did a book called *Victory for Jamie* about a deaf basketball player who lived in a middle class section of New Jersey.

QUESTION: When you're writing books, are you writing them for Black children or are you writing them about Black children for everybody? I have a problem with that? I do not think that every book on my shelf in the library that I should say, "Oh, this kid is Black, I'm going to pull off Myers' book or this kid is white, I'm going to pull off so-and-so's book. It seems like you keep talking about . . . when you talk about aliens coming here you said, "Well, aliens do not read." And you hear them say that about Blacks. Shouldn't your books be for all children?

MR. MYERS: My books should be about myself and my experience and whoever fits into my experience should read my books. Now, my books should deal with me as a Black person, with me living in America, with me as an aging athlete. Those are things I write about. As I probe myself and my own humanity and my own person; then, my story develops. Whoever can relate to my experience as a human being and all of its facets should read my books.

QUESTION: I have a comment I would like to make concerning your book, *Fast Sam, Cool Clyde and Stuff.* As a librarian particularly interested in young adult literature, I think you tapped the audience that had not been tapped before and you tapped the young adult black male and that's one of the hardest populations to get to read and you can get them to read that. They enjoy it; so, you accomplished something when you did that.

SUMMARY SESSION

"A Review of the Program Highlights Through Videotape Recordings"

By Bertha Phillips

Introduction of the speaker by David Searcy.

Bertha Parker Phillips has made outstanding contributions in the area of library service to children. She is a native of Tillman, South Carolina and a graduate of Benedict College in Columbia. Mrs. Phillips received the master's degree in library service from Atlanta University and then pursued further study at Columbia University in library administration and storytelling. She also holds the master's degree in education from Georgia State University. She was children's librarian at the new Lincoln School in New York City and left this position to become assistant children's librarian at the Library and Museum of the Performing Arts, a part of the New York Public Library. She then became head children's librarian at the Countee Cullen Branch of New York Public Library. In 1969, she joined the staff of the Atlanta Public Library as coordinator of children's services—a position she held for five years. She is presently coordinator for Zone Three of the Atlanta Public Library and in this position, she directs ten branch libraries.

Mrs. Phillips is not only a librarian and educator; but a story teller par excellence having recorded two volumes of African folk tales for children. Her manner is fresh and direct. She is able to communicate a sense of enjoyment that is so very apparent when listening to her perform.

It is an honor for me to present to you Mrs. Bertha Parker Phillips.

MS. PHILLIPS: I thank you all so much for coming back.

A conference such as this would not be complete without words of thanks and recognition to the creator of such a conference. So let me pause now to say a hearty "Thank You!" to Conference Director Joyce W. Mills for an awareness program that has been both interesting and informative and has helped to heighten our concerns regarding the needs in the world of literature for quality materials by and about various ethnic groups.

The conference focused primarily on four multi-ethnic groups: the American Indian; the Hispanic American; the Asian American, and the African American. After each of the general sessions, small group discussions commenced to enhance and support the particular ethnic group the main speaker dealt with during the general session.

The first general session began Thursday morning with Mary Gloyne Byler as the session's speaker. Ms. Byler, herself an American Indian (Cherokee), very succinctly discussed the racism that still prevades much of the literature on American Indians. Many of the materials are written by people other than Native Americans who oftimes are not sensitive or appreciative of this vast and rich culture. Mrs. Byler also indicated that people who have been speaking out against this racism, are now being attacked for trying to suppress others' freedom to speak freely. Mrs. Byler stressed during her talk as in her bibliography, *American Indian Authors for Young Readers* that there were always books published about Indian life, from frontier days on. The portrayal of the Indians in these books was that as the example given in, *The Matchlock Gun* by Walter D. Edmonds where the Indians are described and seen as "befeathered war-loving savages" (Pages 39 & 40, Dodd Mead, 1941). Mrs. Byler readily admits that the American Indians are in a state of flux as to which name is acceptable; some prefer "Indian"; others prefer "Native American"; while still others may prefer "American Indian". Mrs. Byler clearly pointed out that stereotypes may be negative or positive images projected. Some of the negative images of the American Indian are projected in such statements as: "no sense of humor"; "dirty and lazy"; "all wear feathers and buckskins"; "spend most time killing white women and children" and so on. Some of the positive images are: "artistic"; "all live in complete harmony with nature"; "own oil wells"; "all are strong and brave", and so the list goes. Either way, Mrs. Byler believes that to stereotype is wrong because the big damage is that the individual is never seen as an individual.

The second general session presented Ms. Irma Garcia as the speaker for the session, in the area of Hispanic literature. Ms. Garcia emphasized some stereotypical examples found in literature on the Hispanic American culture as: "the men are lazy and docile"; "the people are inferior and uncivilized"; "they migrate rather than immigrate" and so on the examples go. Many of the books in this area feature families who have left their homeland of Puerto Rico, settled in the States—most of the time in New York City—but long to return to their homeland of PR. Quite a number of popular picture books such as those by H. A. Rey (the Curious George series) are written now in Spanish as well as English.

Friday's general session opened with Ms. Ginlin Woo

as the speaker for the morning. Ms. Woo concentrated on life growing up as a child in the States with little or no positive images of Asian Americans in literature with which she could identify. Ms. Woo indicated that there was no *positive* portrayal of the Chinese father, for example, as a laundry-worker or in the restaurant business. Ms. Woo sees much of the racism today in literature as the racism of omission. One glaring example she cited was the lack of any recognition given to the Chinese and their importance in building the railroad during the early days in California.

The general sessions ended with author Walter D. Myers presenting the African American in literature. Mr. Myers stressed the need for librarians to help to create the demand for literature by and about African Americans and other ethnic groups. He cited that many publishers usually have a quota of books to put out in any one year on the subject of ethnic materials. Once this quota is reached, other works are turned down—no matter how well done, in many cases. This is often the reception awarded budding Black writers: "the quota is reached"; "there is no market for more"--unless the market is created. Mr. Myers also emphasized that no one writer can please everyone, for writers often write out of their own experiences. Consequently, it is important to have a variety of writers creating quality books out of their experiences than the few who break through trying to please the vast majority. Conference Director Joyce W. Mills gave some suggestions to follow in helping to create the demand and the market for ethnic materials. One such suggestion she cited is to go to the local book store(s) and ask that copies be ordered. When they arrive, tell your friends about these books; about the authors; spread the word.

Conference '78 ended on a note that with all of us trying to create that demand, future conferences will see many more quality materials available for young people by and about the various ethnic groups represented.